

ELLE DECOR

NOVEMBER 2021

THE CITIES ISSUE

A LOVE LETTER TO DARING DESIGN AROUND THE WORLD

TASTE THAT TRANSLATES

DECORATIVE DELIGHTS FROM MILAN, JAIPUR, CAPE TOWN, SEOUL & BEYOND

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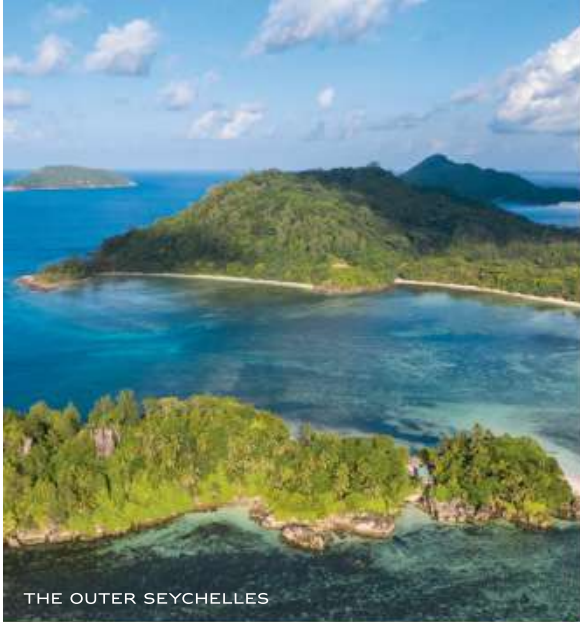

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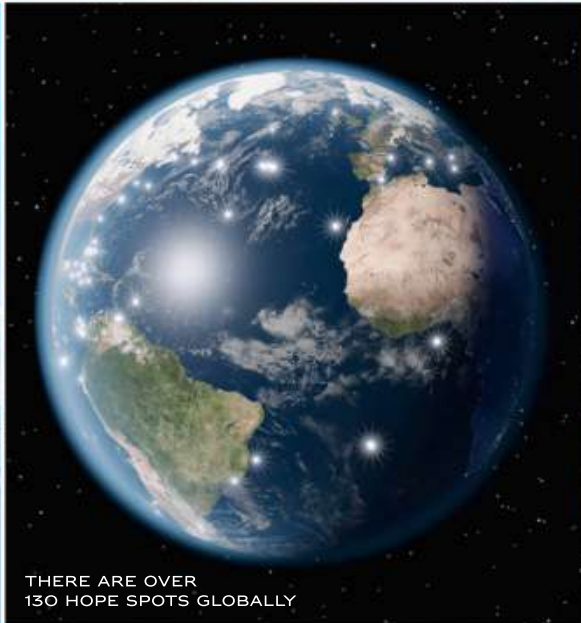
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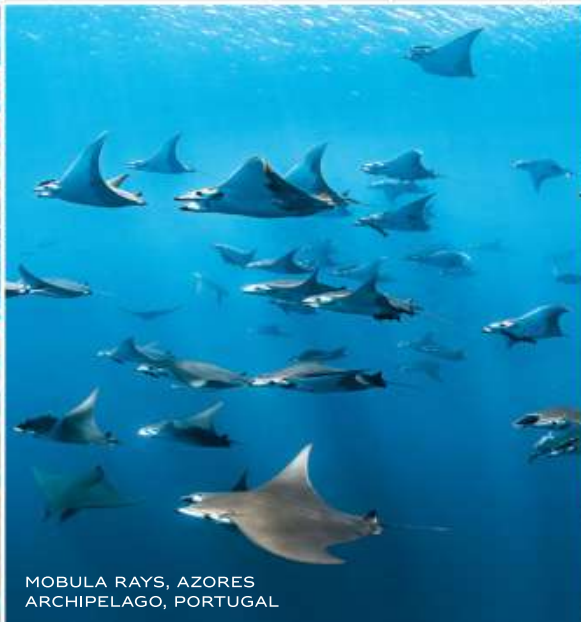
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Asad Syrkett

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Welcome to the Issue

R EPORTS OF THE PAN-
demic-era demise of cities were, to borrow the phrase, greatly exaggerated. For evidence, look no further than this issue of ELLE DECOR, our second annual celebration of design in some of the world's most fascinating urban places. When last year the editorial team put together our November 2020 Cities Issue, the pandemic had upended some prognosticators' sense of the value, and the staying power, of global capitals. That seemed short-sighted and pessimistic to me then. A year on—and especially after attending a resurgent Milan Design Week in September, the first since 2019—I remain so grateful for the magic, creativity, and energy of cities. And it turns out that proximity, community, and serendipity—things every metropolis offers in spades—lead to some real future-shaping, head-turning design work.

Our cover story is a St. Petersburg, Russia, residence that shows us a

thing or two about turning heads. Native son and rising talent Tim Veresnovsky designed the apartment (page 70) in a way that plays against its architectural drama—26-foot-high ceilings, ornate moldings, and Gothic-arch windows—by incorporating elements like mid-20th-century Italian furniture and fixtures and tapestries inspired by traditional French wall hangings. The result is something that feels, smartly, both of its place and curious about the world beyond it.

Elsewhere in this issue, you'll find a few eminently covetable things from makers in India, South Africa, the U.K., South Korea, Mexico, and more (page 31); two pieces about how storied luxury brands drew inspiration from the irrepressible glamour of Paris—and its history as a cradle for creative talent; and an essay by Gabriella Fuller (page 35) on virtual reality, NFTs, and an enterprising designer who has joined a growing crowd of interiors obsessives in the digital realm. Like real-world cities, digital ones offer space for experimentation, exploration, and fun with design and decoration. Cheers to that! ■

Asad

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ABOVE: In the guest bedroom of an apartment in St. Petersburg designed by Tim Veresnovsky, a William Morris tapestry hangs above a 1960s Italian desk and chair.



DAVID WEBB

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THE BEST DESIGN DISCOVERIES

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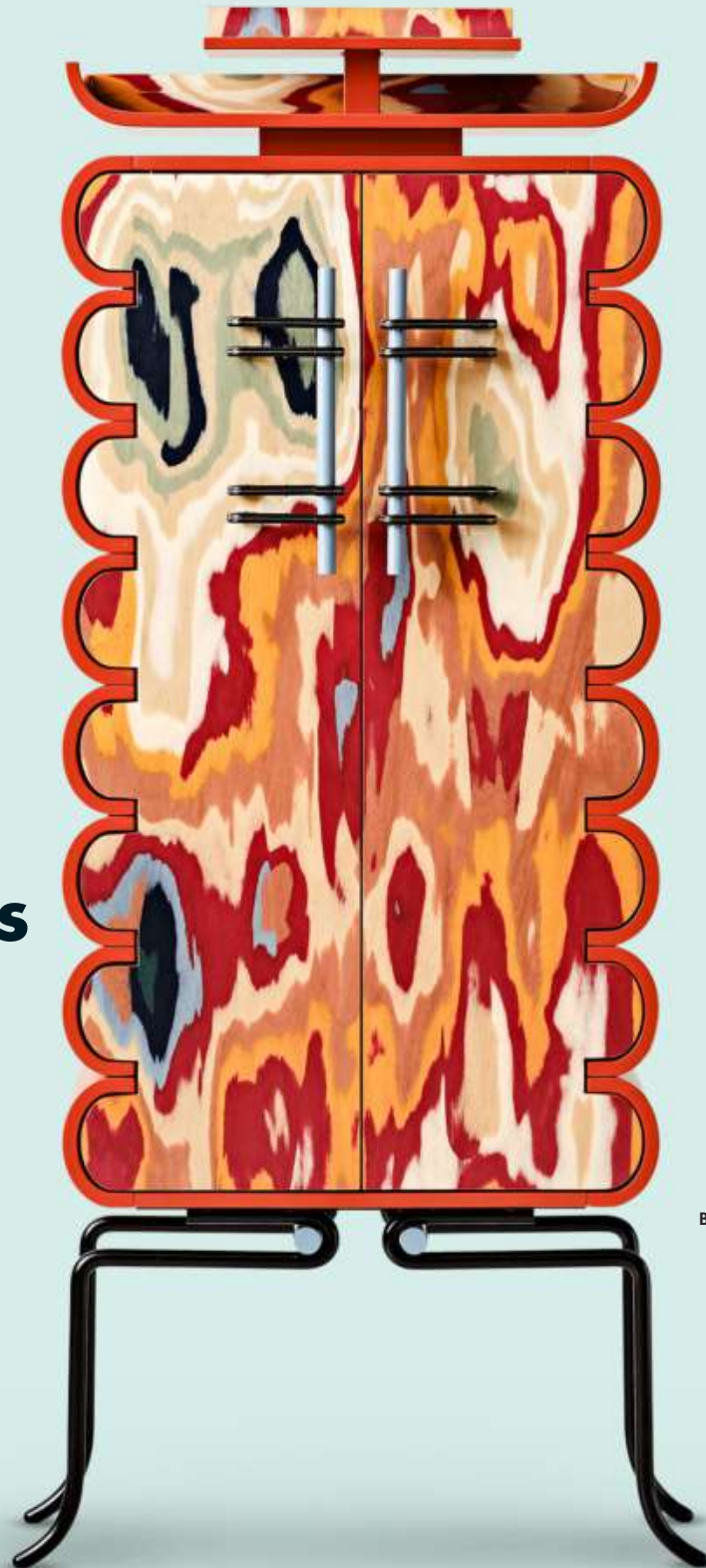
That

Translates

A globe-spanning survey of inspired designs.

BY PARKER BOWIE LARSON

London-based designer **Bethan Laura Wood**'s newly released Meisen cabinet incorporates an eye-catching ikat print and clean-lined case-goods hardware that riffs on insect shapes. 31" w. x 22.5" d. x 45" h., price upon request. nilufar.com





From his studio in Seoul, South Korea, designer **Seungjin Yang** coats balloons in eight layers of epoxy to create a glasslike finish for his *Blowing Stool 1*. Don't worry: We promise it won't pop.

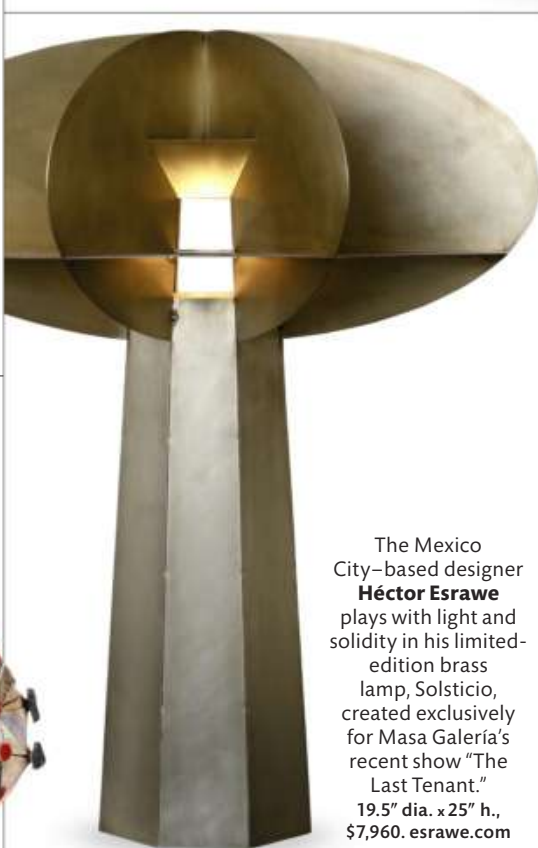
15" dia. x 18.5" h., \$4,140. thefutureperfect.com

Andile Dyalvane and Zizipho Poswa, cofounders of **Imiso Ceramics**, handcrafted each of these vessels at their studio in a former biscuit mill in Cape Town, South Africa. Starting at \$1,070. imisoceramics.co.za



The ancient craft of bone inlay gets a 21st-century remix in these hand-chiseled wooden trays by Jaipur, India-based **Manglam Arts**.

19" w. x 13.5" d. x 1" h. (green) and 18" w. x 12" d. x 1" h. (pink), \$90 each. manglam.com



The Mexico City-based designer **Héctor Esrawe** plays with light and solidity in his limited-edition brass lamp, *Solsticio*, created exclusively for Masa Galería's recent show "The Last Tenant."

19.5" dia. x 25" h., \$7,960. esrawe.com

Beirut native **Khaled El Mays** introduced the French-oak and leather *Cha-Cha* cocktail table for his "Jungle" show at Nilufar Gallery during Milan Design Week.

78.5" w. x 63" d. x 14" h., price upon request. nilufar.com



Past Is Present

A new initiative at **UniFor** sees the furniture company reintroducing the work of iconic architects from years past for a project called *ArchivioUniFor*. Starting with **Aldo Rossi**, well known for revolutionizing office furniture by creating pieces that could be used in commercial work spaces as well as at home, the re-release brings four of his standards to market.

The Parigi armchair (shown above), the curved structure of which is a feat of manufacturing, and the *Cartesio* bookcase, whose shelves mimic a building facade, exemplify Rossi's M.O. of using principles and forms from architecture. Appropriately, both were showcased in the newly reopened Molteni Museum just outside Milan. unifor.it



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Graphic designer
Andrés Reisinger's
rendering of his
Bold chair,
presented on
dreamy, isolated
terrain.



Worlds of Pure Imagination

Last year, the digital dreamscapes of Andrés Reisinger brought comfort in isolation. Now the unreal has become reality.

BY **GABRIELLA FULLER**

S A CHILD GROWING UP IN BUENOS AIRES IN

A the 1990s, the graphic designer Andrés Reisinger was obsessed with video games. But instead of playing them, he wanted to create the worlds in which they took place. Now based in Barcelona, he's become an Instagram sensation designing dreamscapes: hushed, surreal spaces where it's always magic hour and nothing is ever out of place. These visually soothing, digitally rendered fantasies are both hyperreal and unreal—uncanny valleys for ELLE DECOR readers. Beyond their pastel perfection, they have a slightly jarring tranquillity that matches the moment: At a time when so many apartments have been left deserted, Reisinger's are populated not by people but by meticulously imagined furniture.

Reisinger has been creating ethereal spaces, as rendered on social media and in ads for companies like Microsoft and Cassina, for several years. But they're tailor-made for the pandemic, and Reisinger's popularity exploded last spring, when NFTs—non-fungible tokens, or unique, collectible digital versions—of his digital furniture were auctioned for \$450,000. In a year without touch, they underlined the literal value of the intangible.

After the soothing emptiness of his digi-worlds, which felt like spaces to hold our grief, the process of molding real furniture out of leather, fabric, and steel was lively—and messy. “When I started, I didn’t know how to nail two pieces of wood together,” Reisinger says. But after a year of trial and error, collaborating with artisans in both Buenos Aires and Milan, his chubby, Instagram-famous Hortensia chair for the Dutch design brand Moooi was finally made flesh, in molded foam dressed in thousands upon thousands of laser-cut pink petals.

Furniture that was glimmering and eerie in renderings becomes playful but complicated in reality, eliciting emotions in shorthand. Reisinger feeds midcentury modern icons through a millennial-pink processor and refracts them through a cute neotenic lens, like design Baby Yodas. His soft, billowy Hortensia is one part ASMR, five parts Pierre Paulin. His TimeTable, a flat plane cantilevered over a large gumball, could be Memphis Milano for the Wing. Tangled, an ergonomic yellow noodle of a chair, pays homage to Terje Ekstrøm. Like Andy Warhol, Reisinger toys with pop culture and nostalgia; with light and space, like James Turrell; with color, like Luis Barragán; with the impossible architecture of dreams, like Giorgio de Chirico. The allusions are seemingly endless but also visually spare, like a well-curated Instagram grid.

The bridge between the digital and the physical, the imagined and the real, the perfectly composed and the imperfectly complicated, excites Reisinger. When, after working with 3D software for over a decade, he reached its limits, he realized the challenge was to “stop imagining and start building.” For him, dreamscapes and impossible objects aren’t just a fad: they’re a necessity. “We create the world we want to live in,” he says. “Sometimes you first need to push beyond the bounds of the physical to get there.”

In addition to the Hortensia, five of Reisinger's NFTs were given limited-edition physical counterparts, including Matsumoto, a Pepto-Bismol-colored plywood bench,

The Abba chair (bottom right) in Reisinger's digital installation *Things I Loved as a Child* (2020).



and Abba, a pink office chair with a three-tiered seat. In September, Reisinger launched three new pieces at Salone in Milan in partnership with Nilufar Gallery: the Complicated sofa, a Mylar intestine that must be constantly rearranged; the enormous Bold chair, which, by its size, encourages its sitter to take up literal and metaphorical space; and the Crowded Elevator, a steel deck chair overflowing with a bubblegum-soft cushion that straddles the line between comfort and suffocation.

There's a glossy superficiality to Reisinger's digital work that speaks to the surface way we engage with so much content online. But his physical designs, surreal and a little off, alchemize their referents to hint at our own absence in a world we inhabit more and more virtually. It's a trend Reisinger wants to counter: “I’m interested in the space where the digital and the real worlds meet,” he says. “But I’m not trying to make a chair that is beautiful or will fit into your color scheme. Comfort isn’t the goal. I want people to react to the objects in their environment, be challenged, change their behavior.”

Like many this year, Reisinger sought to reimagine the outside world to better suit the future. He compares his furniture, extracted from the digital realm and placed in physical space, to the rocks astronauts brought back from the moon. It lives in a DMZ between what is and what could be. “His genius lies in [mining] the dream world,” Nilufar's Nina Yashar says. As the pandemic ebbs and we reemerge burdened with an expectation of renewal yet desperate for rejuvenation, Reisinger's designs remind us that we too might make real some of the dreams we had while we were locked away. ■

Gabriella Fuller is a writer based in New York City and the cofounder of Vivamus, a midcentury furniture gallery.

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A new show in Shanghai from designer Misha Kahn engages the senses following our year of estrangement.

AFTER MONTHS SPENT NAVIGATING new virtual realities and collapsed planes of existence—raise your hand if you’ve ever felt personally attacked by Instagram Live!—collectors and the viewing public alike are champing at the bit to embrace the physical once more.

The irreverent Brooklyn-based designer and sculptor Misha Kahn is meeting the moment with his first post-quarantine solo show, “Startling the Echoes” (October 31–January 5). Hot on the heels of his August NFT sale at Christie’s—the first of its kind for the auction house—the new exhibition, presented in two parts, furthers Kahn’s exploration of both the corporeal and ephemeral elements of our daily lives. One half transliterates a virtual-reality studio into an IRL glowing, gridded tableau populated with 3D-printed objects, while the other is a more domestic arrangement of pieces made with conventional production methods—handcrafting, metal casting, you name it. “I felt like this project gave me the opportunity to contextualize the works in a certain way, to make them legible” as furniture, Kahn says.

On (very real) view at Objective, which was founded in Shanghai by interior designer Chris Shao, and cocurated by Friedman Benda, the show is a welcome exercise in sensory overstimulation. Kahn’s work may veer into the fantastical, but our experience of it is still grounded in the mortal realm. For now. —Sean Santiago



The 3D-printed *Just a Decent Lamp Goddamnit* will be presented this month at the Objective gallery in Shanghai. objectivecollection.com



SEE ALSO

The Way We Were

After a COVID-induced hiatus, one New York City showroom is ready to reenter the social fray.

This month, Jean Lin’s designer co-op, Colony, is set to unveil “Join,” a group show exploring tactility and togetherness, featuring new works by Allied Maker, Bec Brittain,

and Grain, among others. For her part, textile artist Meg Callahan sent quilts (left) to three photographers to use and document over the course of a year, the results of which

will be featured in the show. “We’ve all realized that while we might be able to get by alone, we truly thrive when working together,” Lin says. —S.S. goodcolony.com

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1. Pia Camil

A version of this denim sculpture will be shown as part of an exhibition I'm curating this fall on the late artist Ana Mendieta for Masa Galeria in Oaxaca.

2. Yola Mezcal

This women-led mezcal brand is organic and based on a family recipe. But really I love it because it makes the best hostess gift.



3. Casa Bosques

Chocolatier Rafael Prieto mixes endemic cacao varieties with other Mexican ingredients like ants, blue corn, and local herb *hoja santa*.



Su Wu wears a jacket, pants, and hat by Costaiia.

Su Wu

The Mexico City-based writer, curator, and advocate for her adopted country's art and design scene shares eight of her favorite things.

4. Arpa Matter Eau de Parfum

I helped Barnabé Fillion, who is a nose for Aesop, name some fragrances for his forthcoming project, Arpa, and it saved my quarantine. It's an experiment in synesthesia and extra-human sentience, with bottles by Jochen Holz and tactile solid glycerin soap packaging designed by Brian Thoreen.



5. Richard Tuttle, Lamp with No Style

My husband jokes that I am always bringing home things that look like "the first thing a person ever made," but you might say I just love objects that look as if there was discovery in the making.

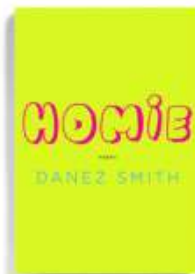


6. Alma Allen

What's often misunderstood about my husband Alma's work is that it is both intensely masculine and intensely sweet and shy.

7. Homie by Danez Smith

Best book I've read this year. The poems explore friendship and big love, and all those "whose names burst my heart / to joyful smithereens."



8. Dolores Porras

I'm organizing a little show for my friends Elise Durbecq and Eloy Borgia's new space, Aqui, in Oaxaca City. The exhibit is loosely inspired by a vase made by the late, great Zapotec potter Dolores Porras that I once saw on a restaurant table.





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Tiffany & Co.'s Daisy necklace in platinum and 18-karat yellow gold with multi-colored gemstones and diamonds.



Always on the Pulse

Pieces by the celebrated jewelry designer Jean Schlumberger have never stopped making hearts race.

BY **TANYA DUKES** PHOTOGRAPH BY **DON PENNY**



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SHOULD VIRAL FAME prove elusive, it pays to remember that taking things slowly holds the promise of sustained influence. Consider the work of Jean Schlumberger, whose two-decade run, beginning in 1956, as a designer for Tiffany & Co. remains a touchstone of true style.

His measured process was distinctly personal and conscientiously analog, always beginning with hand drawings in pen and India ink. He created thorough studies with a three-dimensional aspect that belied his status as a self-taught artist and allowed a coterie of artisans to realize his creative visions.

His sketches on tracing paper were the start of baubles that hold a permanent place in the modern imagination, like the paillonné enamel bangles that became signature jewels for Jacqueline Kennedy, or the Bird on a Rock, a winsome brooch design that made jumbo colored gems, including the ▶

CLOCKWISE FROM TOP LEFT:

Jean Schlumberger, photographed in 1971 by Horst P. Horst. A fashion sketch by Schlumberger. Cactus earrings in platinum and 18-karat yellow gold with diamonds. Languette bracelet (right) in 18-karat yellow gold with spessartines and pink sapphires. Stitches bracelet in platinum and 18-karat gold. Bird on a Rock brooch with kunzite.

"I want to capture the irregularity of the universe."

JEAN SCHLUMBERGER





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"For me, the art of jewelry is, first of all, a means of expression."

JEAN SCHLUMBERGER



128.54-carat yellow Tiffany diamond, a perch for fanciful fowl. (In a recent appearance, the brooch was reconstructed as a pair of custom cuff links for Jay-Z.)

Both examples exhibit Schlumberger's keen eye for exceptional stones and sumptuous detail, a design legacy that lives on in floral necklaces, each petal unique and set with sapphires; in fringed collars that follow every curve of the clavicle; and on cuffs that give gold the appearance of silk.

The O.G. eye candy, these are the kinds of heirloom pieces that are sure to be treasured for generations to come—and to garner "likes" however they're worn, by whoever appreciates the process as much as the posting. ■

CLOCKWISE FROM TOP LEFT: Chevron Fringe necklace in 18-karat yellow gold with diamonds. Ribbons bangle in 18-karat gold and platinum. Orchid brooch with an autumnal diamond and white diamonds. Costume designs by Schlumberger. Four Flower ring in 18-karat yellow gold and platinum with a pink spinel and diamonds. All prices upon request. tiffany.com





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PROMOTION

ALICE TULLY HALL

In 2021, ELLE DECOR partnered with Cullman & Kravis to redesign the Hauser Patron Salon at Alice Tully Hall. This transformation was made possible by our sponsors and partners.

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mirror and console
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Chichester, lamp
by Circa Lighting.

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Intermission Accomplished

A fresh new look for a VIP lounge at New York City's Lincoln Center is finally unveiled.

BY **CHARLES CURKIN**

PHOTOGRAPHS BY
CHRISTIAN HARDER



In the VIP lounge at Lincoln Center's Alice Tully Hall, which has been redesigned by Cullman & Kravis, the sofa, chairs, and cocktail tables are by Roche Bobois, and the pillows are in Butterfly Parade by Christian Lacroix. The pendant is by Kelly Wearstler for Circa Lighting; the carpet is by FLOR. Styled by Parker Bowie Larson

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BEFORE THE PANDEMIC, HOW often might you have run into designer Ellie Cullman in the Hauser Patron Salon at Alice Tully Hall between movie showings? “I was there all the time,” she says. “The lounge has been used by Film at Lincoln Center since forever.” She would attend the New York Film Festival, which is held at Lincoln Center annually in the fall, and take in four movies a day.

Cullman is not just an insatiable cinephile but also the principal of the celebrated interior design firm Cullman & Kravis. A lifelong New Yorker, she has been on the board of Film at Lincoln Center for close to 30 years. So when it came time to redo the salon—Cullman describes the old decor as grim, “battleship gray with four red chairs”—she jumped at the chance to transform it into a grand, multi-functional, indoor-outdoor VIP lounge and events space.

The Cullman & Kravis team, working in collaboration with ELLE DECOR and a host of design brands including Dedon, Roche Bobois, and Scavolini, focused its design on durability and dynamism—albeit one with a fierce black, white, silver, and copper color scheme. “Since it serves many functions, the room had to be malleable,” Cullman says. To wit: Each of the

more than 20 pieces of new furniture is light enough for easy transport and sized for service elevators. The project was a personal one for Cullman, not just because of her inextricable ties to Lincoln Center but also as a symbol of New York City’s impending recovery.

After the return of in-person screenings at September’s successful New York Film Festival, the lounge is being put to immediate use, and now thanks to Cullman’s stylish design, intermission at Alice Tully Hall is just as dramatic as the show. ■

ABOVE LEFT: The entrance to Alice Tully Hall. **ABOVE:** At the bar, the cabinets are by Scavolini, the countertop is by Cambria, and the custom grilles are by Architectural Grille. **BELOW:** On the terrace, the sofa, chairs, cocktail table, and side tables are from Dedon.



TOP LEFT: GETTY IMAGES; WALL COVERINGS: CARLISLE & CO.; FAUCETS AND SINKS: ELKAY; FURNITURE: JULIAN CHICHESTER; REFRIGERATION: LIEBHERR; FABRICS AND WALL COVERINGS: OSBORNE & LITTLE; FLOWERS AND PLANTS: OSCAR MORA; PAINT: SHERWIN-WILLIAMS; FOR DETAILS, SEE RESOURCES

THEODORE ALEXANDER





CLOCKWISE FROM LEFT: Classic Louis Vuitton trunks in a circa-1927 image by Thérèse Bonney. A detail of Hannes Peer's travel-inspired trunk. Frank Gehry's playful inside-out interpretation. A new fictional biography of Louis Vuitton. Peter Marino's bondage-themed luggage. louisvuitton.com

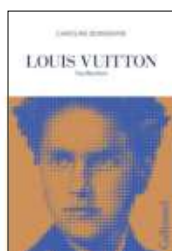
Trunk or Treat

A luxury brand celebrates the 200th birthday of its iconic founder.



I**N 1835, A** 14-year-old boy set out on foot for what would be a two-year journey to the French capital. The young Louis Vuitton departed from the Jura, a rugged woodland on the Swiss border, and arrived in Paris at 16 with the wisdom of someone twice his age. He quickly found work with a trunk maker/packer by the name of Romaine Maréchal and learned the trade. In 1854, Vuitton opened his first store in Paris, which was devoted to luggage. He created a sensation with his invention: a flat-lidded trunk (previous versions were curved) that could be stacked on trains and boats. Thus was launched not only a travel innovation but one of the world's most successful and enduring luxury houses.

This month, the brand Vuitton is launching Louis 200, a celebration of the bicentennial birthday of its founder. To mark the occasion, 200 creatives—including artists,



designers, architects, and even an astronaut—were invited to design trunks (some physical, some digital) based on the original. Among them: a kitschy trunk collaged with travel stickers by Milanese architect Hannes Peer; a minimalist monochromatic version by architect Sou Fujimoto; and a Cubist sidecar by PLAYLAB, an artistic design practice with a Pop Art sensibility. The trunks will be displayed this fall in Louis Vuitton shopwindows around the world. In tandem, each collaborator has chosen a nonprofit to which Vuitton will donate a total of 2 million euros.

PLAYLAB's race car–inspired trunk.



And that's just the beginning of the global birthday festivities. The brand commissioned writer Caroline Bongrand to compose a fictionalized biography of its founder, available from Gallimard in French and English this fall. In December, *Looking for Louis*, a documentary about the designer's young life, debuts on Apple TV.

In a sense, Louis 200 completes a full circle—providing a synthesis of a brand that links history to contemporary innovation. Louis Vuitton was in every way ahead of his time: He was a friend of fashion (a contemporary of the father of haute couture, Charles Frederick Worth) and had a celebrity clientele (including Empress Eugénie de Montijo, wife of Napoleon III). His successors later designed book-filled mobile library trunks for Françoise Sagan and trunks fitted with beds for the intrepid Italian explorer Pierre Savorgnan de Brazza. Today, the brand continues in its founder's tradition, collaborating with the brightest artists of our time. Cheers to the next 200 years. —Camille Okhio



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In the actress Marisa Berenson's Marrakech home, natural light shines dramatically over a steaming indoor pool, perfect for isolation and an emotional reset.

Your Body Is a Temple

In an era obsessed with physical and spiritual well-being, creating a home spa—big or small—could be considered a bold act of self-care.

BY KATHRYN O'SHEA-EVANS

REMEMBER WHEN, IN THE 1990S, having a steam shower in your bathroom seemed like a great extravagance? It was tantamount to installing a phone in your car.

Those days are long gone and, now, building a decked-out, quasi-medical-grade home spa is becoming a standard request for designers. “It used to be that we would design two or three projects a year where there would be an amazing spa in the basement or terrace level of a home,” says Atlanta-based kitchen and bath guru Matthew Quinn. But now? “It has definitely doubled.”

Quinn is currently working on a home spa in Los Angeles and another in Dallas, where the homeowner requested a spray-tan booth. “They want mani-pedi stations and hairstylist stations,” he says. Each spa is designed to host a gaggle of friends, with two to four stations plus an effervescent touch: “There’s *always* a Champagne bar as part of it,” Quinn says.

Folks really are looking for “private sanctuary spaces,” according to Andrew Kline, design director of New York’s Workshop/APD. “People are now into wellness in a more experiential way,” he says. Some of his clients are limiting their home gyms to the essentials—a Peloton, a Mirror, a dumbbell set—so that they can budget the extra expense and square footage ▷



The view of the Pacific Ocean from a cedar sauna made for a house on Maui by Martyn Lawrence Bullard.



Blue-and-silver mosaics in the mirrored main bathroom spa in a groovy stone castle near Geneva.

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for a sauna, soaking tub, and steam room. “It’s the idea that fitness is about not just working out, but also having moments of relaxation and contemplative time,” he says.

Tucked into the closet of an already tranquil primary bedroom Kline recently designed on Nantucket, a spiral staircase leads to a subterranean restorative refuge with a personal hammam, massage room, and hydrotherapy shower. In another of his Nantucket projects, you enter the spa by descending stairs directly into a hot tub. After a soak, you move into an adjacent dry space that has a sauna and a steam room. Such spa sorcery demands a high level of technological intervention, such as HVAC systems meant for wet air and pool consultants to ensure that the marble you select for the walls won’t discolor at the water level.

In the Palm Beach home of a former Dallas Cowboys cheerleader, New York architecture and design firm StoneFox whipped up an entire floor devoted to health and fabulosity, with a gym, hair salon, mani-pedi stations, and two treatment rooms “for body wraps or mud wraps,” architect David Fox says. Besides the client’s marble-sheathed steam room and infrared teak sauna, a cold plunge pool awaits to jolt them into the moment, thanks to refrigerated piping set to 52 degrees. The client has “a larger-than-life personality, so she wanted the spot to be really bold and fun,”

Throw in the Towel

No home spa is complete without the right cloth to wick away perspiration.

Leontine Linens

“These towels are incredibly luxurious. You can customize them with monograms or beautiful embroidery—or both.”

—Carolina V. Gentry

Matouk

“The quality is so good. These towels don’t lose their shape. They also have a simple detail around the perimeter. A white towel with a little trim is always nice.”

—David Fox

Peacock Alley

“Superlong threads make them incredibly soft. In the summer, I use their Turkish towels, as they dry much faster.”

—Matthew Quinn

Fox says. “When you walk in, it’s all papered in flamingo wallpaper, and there’s this Ico Parisi sculptural lounge sofa in the corner covered in pink velvet.”

Indeed, designers say that one thing separating the home spa from the public versions—aside from not having to angle for the best divan—is a lack of government regulations. “You don’t have all the grab bars and signs that are required in a commercial environment,” says Quinn, who replaced a Vero Beach, Florida, client’s garage with a spa salon inspired by Miami Beach’s Faena Hotel, with black-and-white checkered floors, cross-grained and butterflied walnut cabinetry, gleaming gold fixtures, and hidden LED lights.

If this all feels too-too, you can still find ways to *do you*. Clients of West Coast firm Pulp Design Studios are tucking beverage centers and refrigerator drawers into their bathroom vanities; the latter keep sundry face creams and jade face rollers chilled. Along with heated towel bars and underfloor heating, MrSteam steam showers with Kohler chromatherapy and aromatherapy fixtures are one of their most frequent bathroom upgrade requests. “It’s something we really try to push to our clients,” says Pulp’s cofounder, Carolina V. Gentry, citing health benefits such as reducing stress. That is to say that a home spa might be just what the doctor ordered. ■

1. EOS Towel Warmer
Add a touch of glam to the wall of your spa with gleaming polished gold. 20" w. x 2" d. x 63" h., \$699. ibmirror.com

2. Frank Lloyd Wright Raincan Showerhead
Brizo's sleek, architecturally inspired rain fixture, which comes with soothing LED lighting, is sure to make for a most sensual post-treatment shower. 21" w. x 10" d. x 5.5" h., \$2,926. brizo.com

3. Lucy Border and Harriet Tile
These colorful stone mosaics, inspired by traditional crafts like quilting, buck the cliché of creamy hues so often used in spa design. Price upon request. newravenna.com

4. OPUS SoundBed by Fuseproject
Designer Yves Behar combines vibration and sound technology to create a cutting-edge self-care experience. 71" w. x 24" d. x 24" h., \$1,999. feelopus.com

5. Cold Stoic Plunge Tank
Reawaken your senses and improve your health with an intensely refreshing cold bath. 64" w. x 33" d. x 34" h., \$9,000. renuthera.com

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It's already a luxury to have a home spa, but adding these accessories will maximize the swank factor.



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THINK LONG TERM

A high-quality mattress should last up to 10 years, so invest in comfort, durability, and support. Research how it's made—the materials used for the interior and the exterior can have a major impact on comfort and durability over time.

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Seek out a brand with a proven track record. Stearns & Foster mattresses are crafted by hand, not mass-produced. So much care is put into them that each mattress is hand-signed by the Master Craftsman who built it.

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We're spending more time in our bedrooms than ever before—from working to reading to bingeing the latest series. Adding an adjustable base to your mattress can optimize comfort, making your bed a life hub by day and a sleep sanctuary by night.



Designer Spotlight

Joy Cho
@ohjoy

Joy Cho, founder of celebrated lifestyle brand Oh Joy!, shares how to make the most of your bedroom.

No bedroom is complete without...
Cozy bedding, the perfect set of pj's, and mood lighting.

What helps you sleep better?

I love tweaking the design of my space to foster sleep and comfort. Also, a calming spritz of rose water on my face!

What are some easy ways to make a bedroom more inviting?

Start with a neutral base, then add color and build depth with patterned accessories.

What's a quick way to refresh a bedroom?

A comforter or sheets in a fun color can make your bed look and feel like new! Try modern embroidery, watercolor washes, or contrast detailing—my current design obsessions.

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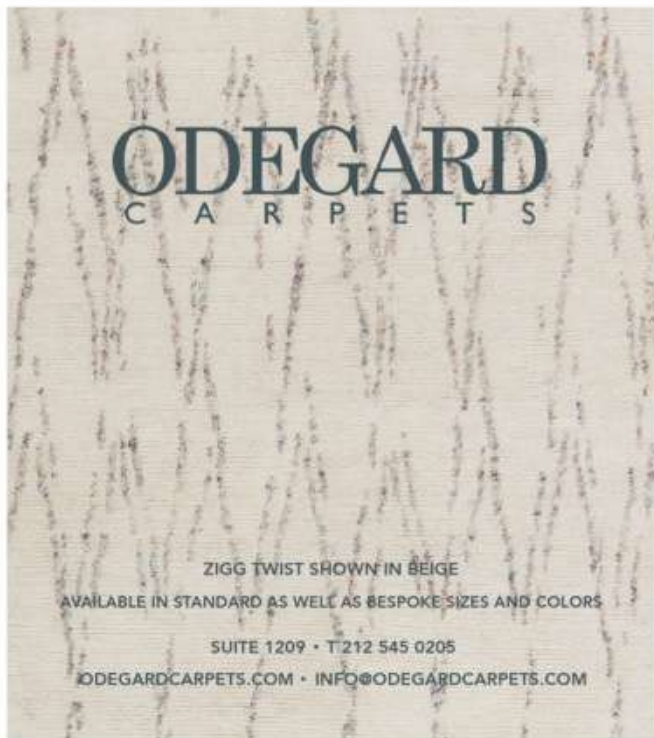
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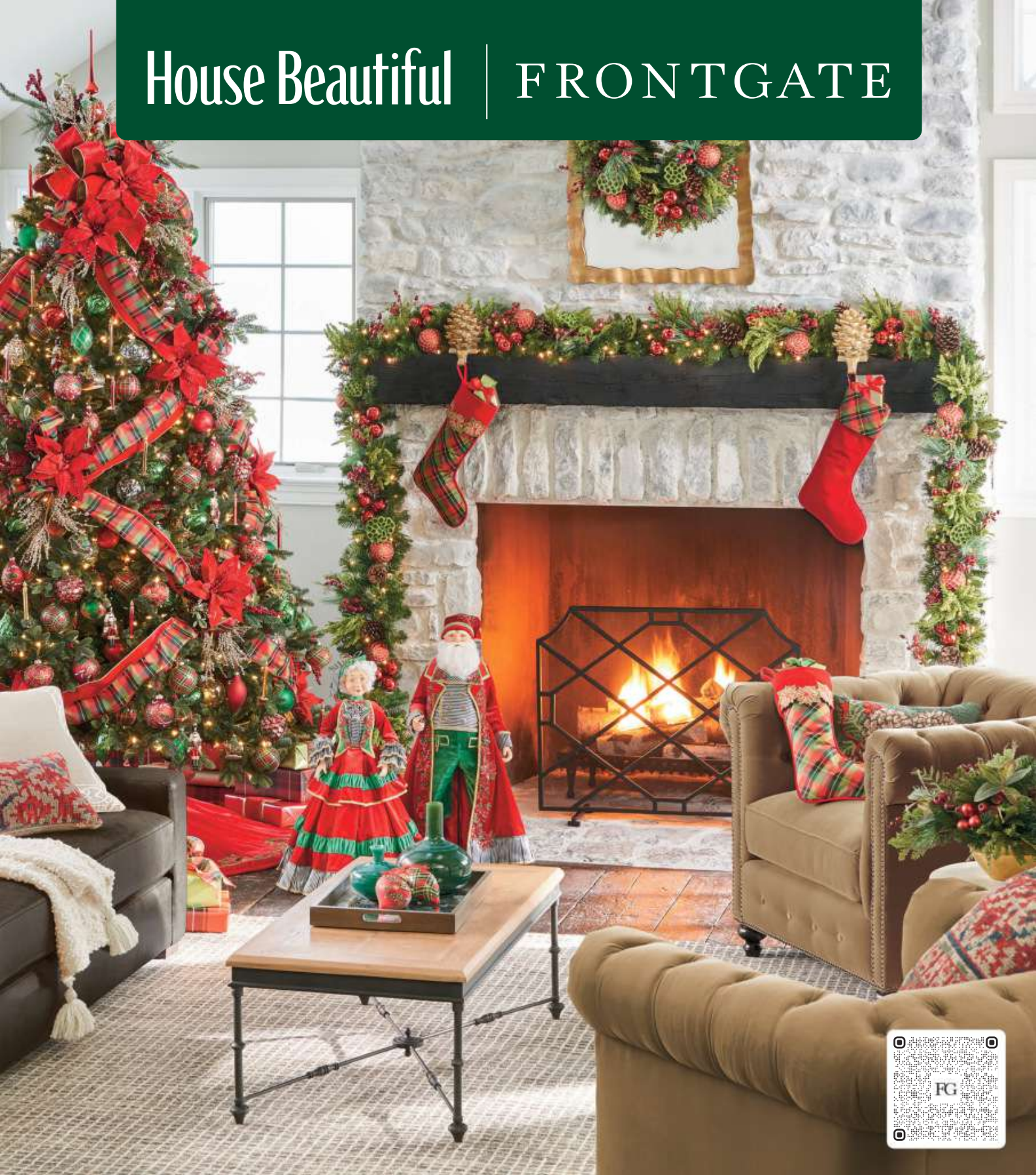


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A view of the entry hall in the Brooklyn home of designers Rachel and Nicholas Cope. For more, see page 94.

GO TO TOWN!

Five urban global interiors—in all their idiosyncratic glory—from New York City to Amsterdam to St. Petersburg.

ST. PETERSBURG

FROM RUSSIA, ABOVE

Designer Tim Veresnovsky brings wit, humor, and a reverence for history to a beaming, overscale aerie perched above the city.

BY **SOPHIE PINKHAM** PHOTOGRAPHS BY **MIKHAIL LOSKUTOV**



In the living room of a St. Petersburg apartment designed by Tim Veresnovsky, the sofa is by Sergei Khrabrovsky, the Vittorio Varo chair is from the 1970s, the leather armchair is vintage, and the cocktail table is custom. The side table is from Zara Home, and the rug is by Art de Vivre. The fire-place surround is clad in oak veneer panels, and the artwork (*center*) is by Vadim Mikhailov. The sculpture and suspended bust artwork are by Nikita Seleznev. For details, see Resources.



WHEN MARIA GRUDINA FIRST SAW Russian House, a complex of 395 apartments in the center of St. Petersburg, she was enchanted. Designed to suggest an old Russian palace, complete with

elaborate stonework and fairy-tale turrets, the residence is one of the city's most talked-about new buildings. Grudina and interior designer Tim Veresnovsky visited an apartment on the top floor. "It was the princess's tower that every girl dreams about from childhood," says Grudina, the cofounder of a health-care resort who has three young daughters.

While most apartments in the complex were moving fast, the agent explained that this particular unit had been hard to sell: Potential buyers were daunted by the 26-foot ceilings of the tower room. Some had considered dividing it into two floors. But Grudina and Veresnovsky agreed that the tower had an exceptional allure. As the apartment was too small for her family, even as a pied-à-terre, Grudina, whose primary home is outside the city, envisioned it as a creative space where she could not only host her guests but hold literary events and other cultural gatherings—a place to spark the imagination.

Veresnovsky had already designed several spaces for Grudina, including rooms at her high-tech antiaging health resort on the Gulf of Finland. "Russian interior design tends to be very conservative," Grudina says. "I like Tim's bravery, the way he brings his clients out of their comfort zone. If you can be brave along with him, you get great results that are unusual for Russia. He has a truly international vision."

A St. Petersburg native whose first artistic passion was photography, Veresnovsky has no formal design training. He considered studying at a Russian art and design school but soon found that such institutions lacked what he calls "the spirit of the contemporary." He studied the history of design on his own and often traveled abroad, cultivating his sensibility. Photography had already refined his eye for color, composition, and detail. "I want interiors to be contemporary, laconic—but at the same time, I always include a historical approach," he says.

A talent for combining the modern and the historical made Veresnovsky a perfect choice to work in a building like Russian House. "Tim has such a subtle understanding of the building and its historical context," Grudina says. "Some designers forget about the particularities of the setting, but everything he does seems to come organically."

Because the complex had just been constructed, Veresnovsky began with an almost blank slate, as well as carte blanche from his client. (The only request was that the home



LEFT: Designer Tim Veresnovsky.

ABOVE: The custom oak table in the dining area is surrounded by vintage Italian chairs and topped with a bowl by Svetlana Levadnaja and a vase by Guaxs. The oak mirror is custom, and the chandelier is by Alexander Kanygin.



have plenty of light.) “When I started, the apartment was just a concrete box,” Veresnovsky says, “like Batman’s cave—someplace to fly out of at night and save the world.” Given the location and the nature of the building’s architecture, he knew that he wanted to play with Russian design history while incorporating global elements befitting Grudina’s interest in cutting-edge medical advances and modern culture.

The apartment’s front door opens onto a vestibule with a bold checkerboard floor in natural black-and-white marble, the kind often seen in Russian palaces; this style was also favored by 19th-century Russian designers, who learned it

from the French and the Italians. The checkers repeat at varying scales in a console and, above it, an oil painting by contemporary Russian artist Anna Arktika. “I like rhythm, a sense of movement,” Veresnovsky says. The staccato two-tone patterns return in the striped alcove kitchen and a gray-and-white marble bathroom.

Mindful of the need for light, Veresnovsky extended the living room windows with white stucco arches that evoke traditional Russian architectural techniques. Curlicue molding recalls the ornate, Italian-style, 18th-century palaces that fill the canal-crossed center of St. Petersburg. A bespoke lamp hanging at the center of the room brings to >

mind the circular chandeliers of Orthodox churches, but its bright white is the antithesis of a church's incense-darkened interiors. The crosses cut out of the lamp's panels double as plus signs, a nod to Grudina's medical positivism. Above the fireplace, a black-and-white artwork depicting Mickey Mouse riffs on Orthodox icons and brings a dash of ironic Pop internationalism. "We know Russian history, but we all grew up with Disney cartoons," Veresnovsky says.

Above a 1960s Italian desk in the guest bedroom, a William Morris tapestry evokes the most readily recognizable aspect of Soviet domestic interiors: the wall rug. Wall tapestries were long treasured in Russia for their

beauty and powers of insulation. In Soviet times, hand-made versions gave way to cheap carpets that were paired with the plastic-lacquered furniture sets churned out by the Soviet equivalent of Ikea. A French-style tapestry registers this history while restoring the humble wall hanging to its former glory, one more touch of Veresnovsky's subtle wit.

In the primary bedroom, a contemporary Russian painting (the kind that would have been banned in the USSR) depicts a half-nude woman in the arms of a beast—another fairy-tale reference. What Veresnovsky created for Grudina is something magical. And upon first entering the completed apartment, she danced alone, joyfully, in her high tower. ■



LEFT: The hallway's vintage Melchiorre Bega console is topped with a vase by Tatiana Solodovnikova. The chair is vintage, and the wallcovering is by Casamance. The brass pendant is by Alexander Kanygin, and the artwork (right) is by Inga Bregman. **OPPOSITE:** In the kitchen, the eucalyptus veneer wallcovering, cabinets, and chair are custom. The range is from Ikea.



"We know
Russian history,
but we all grew
up with Disney
cartoons."

TIM VERESNOVSKY



OPPOSITE: In the guest bathroom, the poplar vanity and mirror are custom, the sink fittings are by Vitra, and the sconces are from the 1970s; the tub is from AM.PM, and the walls are covered in stainless steel panels and framed with Fantasy Brown marble.

RIGHT, CLOCKWISE

FROM TOP: The custom bed, nightstands, and walls in the guest bedroom are covered in faux leather fabric framed with beechwood; the stool is from a flea market, the pendants are custom, and the chandelier is by Stilnovo. In the primary bedroom, a pair of vintage Romeo Rega chairs flank a side table from Zara Home; the artwork is by Anna Afonina, and the wallcovering is from Casamance. The primary bathroom's cabinet and mirror are custom, the sink fittings are by Daniel Rubinetterie, the sconces are by Mazzega 1946, and the walls are covered in a Venetian plaster.



LOS ANGELES

PALETTE CLEANSER





A decade in the planning, chef Suzanne Goin's renovation of her home in the Hollywood Hills is beyond delicious.

BY **VERONICA CHAMBERS** PHOTOGRAPHS BY **AMY NEUNSINGER**

The living room of Suzanne Goin and David Lentz's 1927 Spanish-style house in Los Angeles, designed by the firm Nickey Kehoe with architect David Magid. The sofa, arm-chairs, and cocktail table are from the Nickey Kehoe collection, and the Douglas fir-beamed ceiling is original. For details, see Resources.



In the family room, the existing day-bed was re-covered in a Schumacher velvet, and the vintage kilim rug is from the designers' eponymous shop. The steel casement windows and terra-cotta floor tiles are original.

DINING AT ONE OF SUZANNE GOIN'S LOS Angeles restaurants feels like an invitation to an elegant, casual dinner party at a friend's house. There's no need to celebrity-watch (despite the star-studded clientele); the elevated decor, smells coming from the wood-burning stove, and exquisite French-leaning food and wine are all the assurances you need that you are the star of a very special culinary moment. As Goin explains, every one of her restaurants is designed to make diners feel as if they have been invited to a meal in her own home.

But while Goin was lavishing attention on her customers, her own domestic interiors took a backseat. She had spent years looking for the perfect house for her family (she is married to the chef David Lentz, and they have three children). The dream was to find a home with "that old-world, old L.A. feeling," she says; in 2008 they found the ideal setting in a 1927 Spanish-style house in the Outpost Estates section of the Hollywood Hills. The owners, fans of her late restaurant Lucques, agreed to a good price. "But we blew our budget just buying the house," says Goin, who grew up in Los Angeles and worked at top restaurants from Chez Panisse in Berkeley to Arpège in Paris.

A decade later, the couple was ready to renovate. To realize her vision, Goin turned to Nickey Kehoe, the

Goin at her restaurant A.O.C. Brentwood, designed by Nickey Kehoe. For a recipe from A.O.C., visit elledecor.com.



Los Angeles design duo of Todd Nickey and Amy Kehoe, who earlier this year designed the second outpost of her restaurant A.O.C. in Brentwood (the first is in West Hollywood). After years of mulling how she would renovate the space, the detail-oriented Goin knew exactly what she wanted to change. “She has an architect’s mind,” Nickey says.

In January 2020, the family moved out of the house and into temporary quarters to make way for the renovation. Just weeks later, the pandemic changed everything. For the first time in her adult life, Goin was not spending days and nights in a restaurant kitchen. The lockdown was professionally devastating. By May, she was forced to close the 21-year-old Lucques. “I had to realize early on that this was so much bigger than all of us,” she says.

But the period also proved revelatory on a personal level. Home had always been her haven—a serene contrast to the thunderstorm of noise and emotion that characterizes a busy restaurant kitchen. “For the first time I was able to be home for dinner each night and enjoy time with my family,” she says.

Meanwhile, work continued on the renovation, and the family was able to move back in in May 2020. It’s no surprise that in the home of two chefs, the kitchen was at the heart of the redesign. Like most early-20th-century kitchens, this one was tiny. The couple had considered creating a massive open kitchen, then ruled the idea out. “Sometimes we cater at peoples’ homes and see these huge islands,” Goin says. “It’s actually so annoying because if you need something, you have to run all the way around to get to the refrigerator or sink.”

They opted for a cozier design inspired by restaurants. “Those kitchens tend to be small, and that is actually more efficient,” she observes. “Everything is within arm’s reach.” The designers created an island just “big enough for two people to prep on,” Goin says. “You have everything you need in front of you and can just go.”

And rather than opting for a classic La Cornue stove (“my dream since I was a kid”), she surprised herself at the last minute by going for an American-made BlueStar. “Right before we were making the decision, we did a charity dinner at someone’s home and they had a BlueStar,” she says. “I loved the look of it, and it has high BTUs and 10 burners, and you can fit a whole sheet pan in it, so it’s very much like cooking in a restaurant.”

The renovation also involved some major structural changes: a kid’s bedroom became a breakfast nook; an unused kitchen space became a bedroom. The whole layout of the house flipped. But the primary goal throughout

was to accentuate the architectural features she first fell in love with—from the original Spanish-style wooden door to the casement windows that overlook a courtyard to the three original fireplaces. “So often in L.A.,” Goin notes, “everything gets renovated and renovated. You lose all the character.”

Now that she is back at the helm of her restaurants, Goin appreciates the sanctuary of her domestic sphere all the more. “Restaurant kitchens are frenetic all the time,” she says. “There is banging, crashing, sometimes yelling. When I come home, I value the space, the peace, and the quiet. I always have.” ■

BELOW: The breakfast nook’s trestle table, bowl, and vintage stool are from Nickey Kehoe, the vintage pendant is from Agapanthus Interiors, and the walls are painted in Snow on the Mountain by Benjamin Moore.



In the living room, the armchair in a Kravet linen is by Nickey Kehoe, and the rug is from Marc Phillips.

OPPOSITE: The dining room table is topped with a vintage striped textile and a yellow Once Milano tablecloth. The wallpaper is by Morris & Co., and the molding and ceiling are painted in Benjamin Moore's Hay Stack.







"Restaurant kitchens are frenetic all the time.
When I come home, I value the space, peace, and quiet."

SUZANNE GOIN



OPPOSITE: The headboard in the primary bedroom is in a de Le Cuona velvet, the pillow shams are by Les Indiennes, and the nightstand (one of a pair) is by Hollywood at Home. The sconce is from Obsolete, and the wallpaper is by Lewis & Wood. **ABOVE:** The chaise is in a de Le Cuona velvet, and the steel casement windows are original.

RIGHT: A Cheviot tub anchors the primary bath, where the vintage stool, pendant, and rug are all from Nickey Kehoe. The zellige wall tiles are by Clé.



DUTCH BY DESIGN

Karin Meyn, the creative director of Studio Piet Boon, has spent the past year and a half building a personal sanctuary every bit as carefully considered as her professional projects.

BY **DREW ZEIBA** PHOTOGRAPHS BY **RICHARD POWERS**





The stairwell of Karin Meyn's Amsterdam home, in a former boat shed she transformed with Studio Piet Boon. The custom stucco and wood staircase was designed by Jim Bouwmeester Vloeren, and the wall sculpture is by Wia van Dijk. **OPPOSITE:** The living room sofa is by Baxter, the cocktail table is custom, the painting is by Gerd Kanz, and an Armando sculpture rests on a Mathieu Nab bench. For details, see Resources.



POORTRAIT: SOPHIA VAN DEN HOEK

IN A FORMER BOAT REPAIR SHED ON THE outskirts of Amsterdam, an industrial building unexpectedly reveals the home of Studio Piet Boon creative director Karin Meyn: a three-story, two-bedroom apartment tastefully outfitted with art and objets. “From the outside you see this commercial loft, and then you enter and it’s my life, my thinking,” says Meyn. “It’s a different world.”

Meyn began renovations on the space in 2019, gutting the building, laying down a new foundation, and working with her team to rebuild the interiors over the course of a year

and a half. She kept busy during the week with some three dozen client projects, while weekends were dedicated to extensive planning and construction.

Only the outer walls and roofing were left in their original condition—though Meyn did lower the ceiling over her dining area to make space for a rooftop terrace. Interior walls and staircases were added to realize discrete spaces in the loftlike residence, creating surprising shapes that jut and float. Niches and gaps were carved into otherwise plain walls to offer space for display.

Meyn, who joined Studio Piet Boon in 1986 as a joint business partner and the creative director of interiors and styling, is an avid collector well regarded for her intuitive approach to mixing art and decor. She wanted her new home to function as a sanctuary as much as a backdrop for the storied pieces with which she lives.

To that end, she sought to minimize visual noise by creating uniformity among surfaces and limiting her palette to shades of gray in a variety of materials—concrete, marble, and a textured stucco—that allow for a play of light. Meyn's team added Piet Boon by Senso resin floors and worked with designer Jim Bouwmeester to introduce new wood floors and stairs. "Playing with combinations of materials, colors, art, and objects is very important to me," she says. "It's about creating a composed balance. There's a lot happening, but when you come to my home, you feel you can relax."

In the living room, alongside a suspended fireplace, Meyn had shelving customized to appear as if it's floating in air; the technical apparatus is hidden behind the wall and embedded in the ceiling. It was a difficult task she undertook, true to form, for the sake of the groupings of objects she'd composed to sit atop the cabinetry.

That dialogue between form and function extends from Meyn's soulful compositions to the construction of the home itself. The kitchen island comprises the same style of gray marble in different finishes, assembled at odd angles to lend the room an informality that balances out the harsh symmetry of the formerly commercial space. The vintage chandelier above the island is strewn with costume jewelry and accessories from Meyn's late mother, an unexpected flourish that feels considered rather than cloying. ▽

OPPOSITE, FROM LEFT: Meyn on the entry stairs; the flooring is from Piet Boon by Senso, and the sculpture is by Mathieu Nab. The mailbox is in a natural stone by Hullebusch.
BELOW: In the dining area on the first floor, the Desalto table is framed by a Piet Boon banquette and Warren Platner chairs by Knoll. The sculpture (left) and rosary are by Studio Job, and the artwork is by Anton Heyboer.





In the kitchen, the island, cabinetry, sink fittings, and stools are by Piet Boon, the wall oven is by Gaggenau, and the chandelier is vintage. **OPPOSITE, TOP:** The living room's built-in bar has a Gaggenau wine cooler and is stocked with glassware by Piet Boon for Serax. The sculptures (*from left*) are by Lars Zech and Lieve Rutte, and the artwork is by Jeanne Opgenhaffen.

For Meyn, whether she's placing an imposing bloodred Lars Zech sculpture on a custom pedestal next to the bar or finding a home for any one of the heirloom pieces she's accrued over the years, "it's always about emotion." What brings together the seemingly disparate objects on view—a Vincenzo de Cotiis lamp, a brass work by Armando atop a Mathieu Nab bench, and a Pachamama leather rug, say—is a love for the artistry and the affective power of each creation. "A project without styling and art is not finished," she says. "Both really make a design come to life."

The primary bathroom is a case in point: Situated in the open in Meyn's private quarters, "like in a hotel," she says, the suite's exposed tub and shower, positioned in the middle of the room, indulge the home's starkest impulses while graciously accommodating a thoughtful suite of art and curios. Who needs privacy when you've got sight lines from the bed to consider?

In all of her work, Meyn leans into a visual tension that makes her spaces vibrate at a lower frequency. It's a give-and-take that defines her creative output and the look of Studio Piet Boon. "I have the old and the new together, the local and the global together, family heirlooms and travel keepsakes—it's all on display," says Meyn. And now she has the perfect vantage point from which to take it all in. ■



The table and chairs on the roof terrace are by Paola Lenti, and the banquette is custom.





In the primary bathroom, the vanity and shower are custom, and the fittings are by Piet Boon for Cocoon. The stool is by Studio Job, and the artificial flower arrangement is by Pompon Amsterdam. **OPPOSITE:** A Baxter chair pulls up to a custom vanity in the primary bedroom. The bed is custom, and the copper door is vintage.

BROOKLYN

The foyer of Rachel and Nicholas Cope's 1906 Brooklyn home, which they renovated in collaboration with Hovey Design and Martin Ernst Bruhn. The stained-glass windows and wood paneling are original, and the custom wallcovering is from the Copes' Calico Wallpaper collection. The chairs are by Max ID NY, the Moroccan rug is vintage, the lamp is by Entler, and the Akari pendant is by Isamu Noguchi. The flooring is cork tile, and the artwork (*left*) is by Sanya Kantarovsky. For details, see Resources.





IF THESE WALLS COULD TALK

Rachel and Nicholas Cope, the founders of Calico Wallpaper, are darlings of New York's cutting-edge design scene. But can they find happiness in a leafy suburb? Yes—if it's in the heart of the city's most populous borough.

BY **SHOKO WANGER** PHOTOGRAPHS BY **NICOLE FRANZEN**



AT FIRST GLANCE, RACHEL AND NICHOLAS Cope's New York home—with its stately front porch, tidy lawn, and statuesque dogwood tree—has all the hallmarks of an idyllic suburban retreat. But the six-bedroom residence isn't located in a Hudson Valley hamlet or nestled in the bucolic wilds of the Catskills. Instead, it's situated on a quiet street in Brooklyn, just five minutes from Prospect Park and a short subway ride from Manhattan.

The Copes, who purchased the house in 2019, had previously been living in a loft above a grocery store in Red Hook. The industrial enclave by the Brooklyn waterfront is where they first hatched their business, Calico Wallpaper, which turns out fashionably bespoke wallcoverings in an extensive array of patterns that range from the whimsical to the otherworldly.

For their next chapter, they longed for a home that could support their growing family (their daughter, Willow, is now six, and their son, River, is three). For a time, the pair, who also own a weekend house in Ghent, New York, considered relocating to the country full-time, but balked at the thought of leaving their creative community behind. Instead, says Rachel: "We wondered, 'How can we re-create the feeling of being upstate in the city?'"

Soon after, fate intervened. At a gallery opening for the painter Sanya Kantarovsky, the couple ran into their friend Nana Gavriel (cofounder of the fashion label Mansur Gavriel). She invited them to bring their children for a play-date at her home in Prospect Park South, a turn-of-the-last-century neighborhood with Victorian-style freestanding homes and the leafy feel of a quaint suburb. "We went the next day and it was a done deal," Rachel says, remembering the amazement they'd felt when they discovered the peaceful enclave. "This was the solution to balancing the sense of normalcy we were looking for—whatever normal is with two kids—and the craziness of city living."

The couple moved quickly, purchasing a home built in 1906 by architects John B. Slee and Robert H. Bryson, a duo who built hundreds of residences—from Colonial Revival brick houses to Victorian-style cottages like this one—in Brooklyn in the early 20th century. The Cope's 4,800-square-foot residence retained sublime remnants of its richly appointed past: herringbone floors, a wood-burning fireplace, windows with stained glass in glowing shades of emerald and amber.

To enhance these one-of-a-kind details, they worked with painter and woodworker Martin Ernst Bruhn to update the color scheme and rehabilitate moldings and trim. Then they enlisted stylists Porter and Hollister Hovey to help with the furniture and decor, fortifying the old with elements of the new—an apt iteration of the Calico mission ▷

RIGHT, FROM TOP: Nicholas and Rachel Cope in the living room, where the Mies van der Rohe daybed is by Knoll, the cocktail table is by Faye Toogood, and the sconce is by Ladies & Gentlemen Studio. A dogwood tree outside the home's Victorian-style clapboard facade. **OPPOSITE:** The living room's sofa is custom, the 1980s chair (left) is by Terje Ekstrøm, and the vintage tapestry was purchased at auction.



The dining room's Piet Hein Eek table and chairs are from the Future Perfect, the chandelier is by Lindsey Adelman, and the oak door is original. The artworks are by Rachel Cope.



to apply a modern approach to time-honored traditions.

Surprisingly, only two of the company's wallpapers were installed in the process, both in the entry: One, made with metal leaf, comes from the Eden collection, a collaboration with the lighting designer Lindsey Adelman; the other is from Fragments, a horizon-inspired series released with the design gallery the Future Perfect. Walls in the rest of the house were largely left white for serenity's sake, though Calico patterns appear elsewhere: on a marbled cushion and on the kids' ombré curtains, which were produced by its sister brand, Cope.

A strong connection to community has always been important to the Copes in their professional work. Fittingly, it's evident in their personal space as well. Much of the furniture and artwork on display is by friends, family, and colleagues—from a pendant by Ana Kraš to lighting by Dylan Davis and Jean Lee, founders of the multidisciplinary design practice Ladies & Gentlemen Studio. There are also a pair of paintings by Nicholas's childhood pal Sanya

Kantarovsky, the artist whose opening gave rise to the Copes' first visit to the neighborhood.

"We feel a deep sense of honor to be a part of the dynamic and thriving New York art and design scene," Nicholas says. "Surrounding ourselves with this work is a constant reminder of how meaningful that is to us."

Of course, they also hoped for a home that would be big enough to comfortably host said friends and family. Shortly before the pandemic, which the family has largely weathered upstate, the couple did manage to host their first Thanksgiving in their new home, an event that coincided with their son's second birthday. "We invited all of our friends and family over to celebrate," says Rachel. Even with a crowd, she notes, "it still felt so intimate."

For the house, the liveliness ushered in a revitalizing new era; for the Copes and their children—surrounded by loved ones, all under the same roof, in their chosen city—the event carried similar weight. "It marked a transition," Nicholas says, "to a new way of life." ■



In the living room, a vintage console is flanked by 1960s rattan chairs from Italy, the lamp is by Nuevo, the candelabra is by Tom Dixon, and the alabaster bowl is by Rachel's father, Seth Mosler. The artwork is by Sanya Kantarovsky.



CLOCKWISE FROM TOP LEFT: In a child's room, the Ana Kraš pendant is from Hay, the Moroccan rug is vintage, and the artworks are by Hollister Hovey. The guest bath retains its original stained-glass window, tile, and fixtures; the stool is by Alvar Aalto. In the primary bedroom, the nightstand is by Max ID NY, the Shane Schneck chair is from Hay, and the ceiling light and sconces are by Ladies & Gentlemen Studio; the artwork over the bed is by Hollister Hovey, and the Slowdown Studio throw is hung on the wall like a tapestry.

A home-office nook in the living room is furnished with a vintage Danish rosewood desk, a lamp by Hübsch, and a magazine rack by Arthur Umanoff. The mobile is by Ladies & Gentlemen Studio, and the artwork is by Leon Benn.



A hall leading into a home office in Marie-Lise Féry's late-19th-century house on the outskirts of Lyon, France. Féry renovated the home with designer Claude Cartier and architect Francis Juillard. In the hall, the floor lamp is by Féry's Magic Circus Éditions, and the walls are painted in Blazer and the ceiling is in Blooth Pink, both by Farrow & Ball; the terra-cotta floor tile is by Cristina Celestino for Fornace Brioni. The chair in the office is by Studiopepe for Baxter, the Maarten De Ceulaer rug is by CC-Tapis, and the artwork is by Guido Bisagni. **OPPOSITE:** In the oval library adjacent to the primary bedroom, the chair and table are by Studiopepe, and the bookcase is by Baxter. The walls are in Drawing Room Blue by Farrow & Ball, and the sculpture is by Abel Cárcamo Segovia.



CIRQUE DE VERRE

LYON, FRANCE



Meet Marie-Lise Féry, founder of the cult lighting and design firm Magic Circus Éditions, whose chic but wildly theatrical home proves that this mischievous former antique dealer is a deft ringmaster.

BY **CHANTEL TATTOLI** PHOTOGRAPHS BY **PIERRICK VERNY**



another close colleague, the interior designer Claude Cartier (also a Lyonnaise) helped appoint furnishings by Cristina Celestino and India Mahdavi, contemporaries who can match Féry's own fun streak.

The result is a sophisticated but carnivalesque space that is the perfect big-top setting for Féry's fixtures, which gleam like hard candies. (In reality, the glass elements are executed by traditional masters in Poland, Italy, and China.) For Féry, a highlight is the home's "dizzying" stone staircase, where pendant lamps from her mouth-blown Balloon collection cascade down a rabbit hole of more than 25 feet. "It is the mode of Alice in Wonderland," she says, brightly.

"I also like materials that play through the skill of the artisans who realized them," she goes on, touching bathroom

MARIE-LISE FÉRY HAD BEEN hunting country homes for a couple of years when not one but two friends told her about a late-19th-century property in the French village of Saint-Cyr-au-Mont-d'Or—only a 15-minute

remove from her family's then base in the busy heart of Lyon. "It wasn't love at first sight, in terms of style," allows Féry, who in 2015 bowed out of antique dealing to establish her lighting and design firm, Magic Circus Éditions. *Oui*, the house had been muddled by multiple partial updates, and okay, the layout was a tad wonky. But one could not deny that it was in possession of prerequisite "good vibes."

The 8,000-square-foot house was flooded with sunlight and resonant with the sound of bells from the neo-Gothic church next door. What's more, there were original fireplaces and star-patterned parquet for keeps. "I like to see the best of everything emerge," Féry explains of her strategy both for work and for her own renovation. "For me, it's a professional quality, but also a human one that I admire. Because it requires a lot of kindness and skill."

To this end, she turned to her much-loved local colleague, the architect Francis Juillard. The brief was for a fairy-tale residence with flair to spare. "I wanted dramatic! Comfortable! Joyful!" she checked off, while adding one more descriptor: "Tasty!"

Over the course of a long renovation, what was meant to be a weekend home began to transform so appealingly that she and her husband surprised themselves by giving up their apartment in the city. They moved full-time, with their three kids and a cat, to their retreat in the hilly countryside.

Indoors, Farrow & Ball color consultant Annie Duchesne Givone offset theatrical reds with blues and greens, while



walls clad in carved marble (an effect like pleats) by the Milanese tile house Salvatori. “Materiality is big for me.”

Mixed with all the modern pieces are her precious old finds, scored in the wild. “A home isn’t finished without them,” says the antiques ace. “It’s more than just how these things appear, you know?” she continues. “You can feel how they add history and deepen the narrative. They have had lives before us, and maybe, we hope, after us too.”

In Burgundy, she had noticed a shop with handsome wall-to-wall, mirror-framed mirrors from the late 1800s. When the building was listed for sale, her father-in-law remembered how much she had admired the mirrors. And so he bought it. “Only in part because of me!” she says, with a laugh. Now the large-format mirrors hang

throughout chez Féry, bouncing the light like disco balls.

Speaking of glass orbs: Féry’s collection of outsize mercury-glass balls, usually found among the contents of a cabinet in the relocated open kitchen, used to hang in gardens—the mirrored surface would keep pesky birds away. She loves to source objects like these from the massive Les Puces du Canal flea market in Lyon, one of the biggest in France. (“You have to go!” she urges.) Another favorite haunt is the city’s antiques shop Galerie du Désordre. “At the moment, we don’t have enough of that,” she says, referring not to a state of disorder but to her love of mixing the historical with the contemporary. But as the bells in the church tower start to ring out, she smiles. “It will come with time,” she promises, “like magic.” ■



The Christophe Delcourt sectional in the salon is in a velvet by Métaphores, the cocktail tables are by Christophe Delcourt for Collection Particulière, and the lamp is by Magic Circus Éditions. The rug is by CC-Tapis, and the parquet flooring and stone mantel are original to the house. The walls are painted in Blue Gray by Farrow & Ball, and the artwork is by Françoise Pérovitch.

OPPOSITE: Féry on the staircase. The chandelier is by Magic Circus Éditions.



The dining room's tables and banquette are by Christophe Delcourt for Collection Particulière, the chairs are by Antonio Citterio for Flexform, and the mercury-glass balls are from the 19th century. The rugs are by India Mahdavi for Golran, the chandeliers are by Magic Circus Éditions, and the curtains are of fabrics by Métaphores (center) and Kvadrat (left).





In the primary bedroom, the custom headboard and coverlet are in Pierre Frey fabrics, the bench is by Moustache, and the lamp is by Magic Circus Éditions.



A bathroom's sink and fittings are by Salvatori, the mirror is by Design & That, and the towel is by Hermès. The marble wall cladding and Piero Lissoni floor tile are both by Salvatori.

"It is the mode of Alice in Wonderland."

MARIE-LISE FÉRY

The chairs are by Marco Zanuso for Arflex, the cocktail table is by Angelo Mangiarotti for Agapecasa, and the rug is by Patricia Urquiola for CC-Tapis. The colorful piece of scenery (repurposed from a Magic Circus Éditions advertising campaign) is painted in Farrow & Ball's Lawn and Drawing Room Blue.



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Perry Guillot, Bonnie Brennan, and David Netto

ELLE DECOR CELEBRATES GREAT DESIGN IN EAST HAMPTON

On Thursday, August 12, the East Hampton Historical Society held its annual Summer Lecture Luncheon at the Maidstone Club featuring ELLE DECOR A-List designer David Netto along with notable landscape architect Perry Guillot. Netto introduced Guillot, who delivered an engaging visual presentation where he discussed some of his most remarkable projects. Bonnie Brennan, President of Christie's Americas, offered closing remarks and welcomed guests to a beautiful lunch overlooking the Atlantic Ocean. This annual program benefits the ongoing restoration, collections, and exhibition projects of the East Hampton Historical Society.

Having a Glow-Up

PHOTOGRAPH BY
DANIEL SEUNG LEE

It could come as a shock to learn that the very polished Bubble Chandelier by Pelle Designs started out as a DIY project that founder Jean Pelle submitted to *ReadyMade* magazine back in 2008. Since then, she has established herself as a maker of refined and striking fixtures. Each one is composed of elegant globes handmade in Vermont by glassblowers, some with motifs painted by Pelle herself. In this particular iteration, Pelle was transfixed by the various parts of a fennel plant she spotted on a trip to upstate New York. She isolated and abstracted the

plant's form into patterns that adorn the glass bulbs on this one-of-a-kind 64-inch chandelier. "The stalk and pinnate structure became a pattern resembling wispy dandelion seeds floating in the air; the round yellow flowers are represented by a collection of gold dots and curved lines," Pelle says. "I kept the leaves looking as feathery as possible, even using my own hair to paint them." The result is a mesmerizing interpretation of the plant's component parts on opalescent glass, accented with 24-karat gold. —Parker Bowie Larson

pelledesigns.com

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